

Rodrigo Ratier

NEUROTANGO
НЕРВОТАНГО



Rodrigo Ratier

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HECHO EN CHILE - MADE IN CHILE

A la memoria de Sebastián Leonardo Ratier (1987-2004)

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Rodrigo Ratier nace en Buenos Aires en 1969. Su formación musical estuvo bajo la guía de Haydée Schvartz en piano, Roberto Lara en guitarra clásica y Ani Grunwald en armonía y educación audioperceptiva; realizando estudios, además, en el Conservatorio Municipal Manuel De Falla y en el Antiguo Conservatorio Beethoven.

Desde 1985 se desempeña profesionalmente como compositor y pianista. Ha fundado los grupos "Los Rodrigo Ratier Trío", "Vallegrande", "Atuel" —que resultara Finalista del Festival Pre Cosquín '92— y "La Puerta del Vino"; presentándose en importantes escenarios del medio musical de la ciudad de Buenos Aires y

del interior argentino, tales como Teatro Municipal General San Martín, Teatro Municipal Presidente Alvear, Teatro Luz y Fuerza, SADAIC (Sociedad Argentina de Autores y Compositores), SADEM (Sociedad Argentina de Músicos), Radio Municipal de Buenos Aires, Escenario Atahualpa Yupanqui de Cosquín, Córdoba —cosechando el aplauso de una enorme multitud—, Complejo Cultural La Plaza, Anfiteatro ATE, Plaza Italia y Plaza Congreso, entre otros.

Desde 1997, Rodrigo Ratier, se encuentra radicado en Santiago de Chile donde ha continuado su carrera musical liderando la agrupación "Rodrigo Ratier Quinteto" y participando, desde 2002, del grupo de jazz fusión latinoamericana "Sur". Su inserción en el ámbito musical chileno le ha permitido desempeñarse como sesionista junto a notables figuras del jazz local, como Mickey Mardones, Rita Góngora, Cristian Gallardo, Hugo Díaz, Jorge Almonacid, Waldo Cáceres, Nicolás Ríos, Hugo Rojas y Fernando Verdugo, entre muchos otros; como pianista y arreglador musical ha trabajado junto a los cantantes Cristina Gálvez (Premio Altazor) en repertorio de fusión, Omar Lavadié en tango y Ximena Rodríguez en folklore latinoamericano.

Su constante actividad le ha llevado a tocar en salas y eventos tales como el Club de Jazz de Santiago, Thelonious, El Mesón Nerudiano, La Barcaza, Sala Master (Radio Univ. de Chile), Sala SCD Bellavista, Centro Cultural Estación Mapocho, Casa de la Cultura Anahuac del Parque Metropolitano de Santiago, Teatro Municipal de Ñuñoa, Instituto Chileno-Norteamericano de Cultura, La Piedra Feliz de Valparaíso, Festival de Jazz El Bosque, Café Literario de la I. Munic. de Providencia, Festival de Jazz de San Miguel, Casa de la Cultura de Algarrobo, Teatro Municipal de Los Angeles (VIII Región de Chile) Festival de Jazz La Chimenea, Festival de Jazz de Pirque y Festival de Jazz de Lebu (financiado por el Fondo Nacional de la Cultura y las Artes, FONDART); sorprendiendo a los amantes del jazz, a la comunidad musical y al gran público con su sonido de tango-jazz.

Paralelamente ha realizado actuaciones en Mendoza, Argentina, entre las que destacan sus presentaciones en el Festival de Jazz Fotojazzeando, en el Auditorio de "LV4" Radio San Rafael, y en La Fiesta de los Pueblos y el Vino —actuando ante más de 10.000 personas—.

Su discografía incluye trabajos como "Terra Australis" con el grupo La Puerta del Vino (1997, edic. independiente, Atuel Música), "Sur, fusión jazzística latinoamericana" con el grupo Sur (2006, edic. independiente, Atuel Música), y "Neurotango", con el grupo Rodrigo Ratier Quinteto (2008, edic. independiente, Atuel Música).

Mardel tango

Música: Rodrigo Ratier

Molto deciso

Violín $\text{♩} = 108$

Guitarra

Piano

Bajo

Batería

f

3

Vln.

Gtr.

Pno.

Bajo

Bat.

3 Pizz (mute)

mf

mp

7

Vln.

Gtr.

Pno.

Bajo

Bat.

10

Vln.

Gtr.

Pno.

Bajo

Bat.

13

Vln.

Gtr.

Pno.

Bajo

Bat.

16

Vln.

Gtr.

Pno.

Bajo

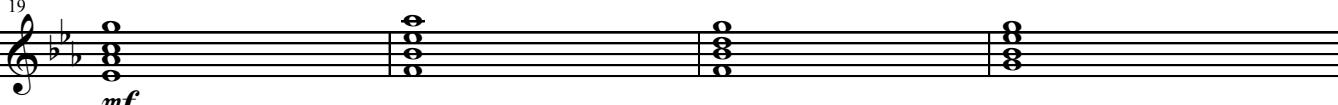
Bat.

son. nat.

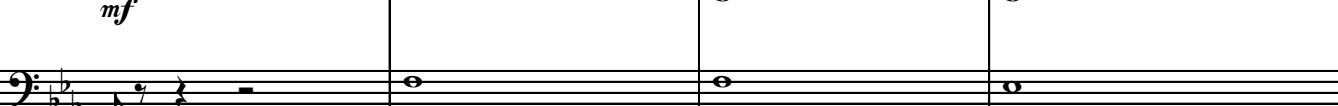
Con passione

19

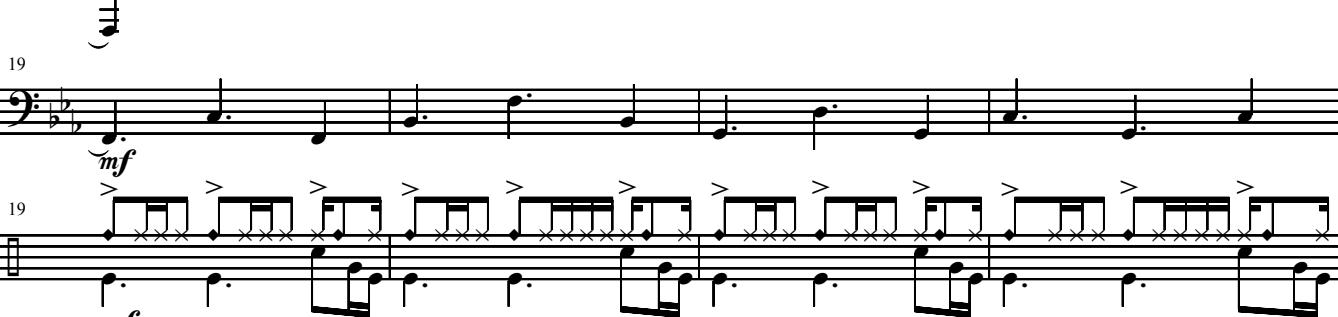
Vln. 

Gtr. 

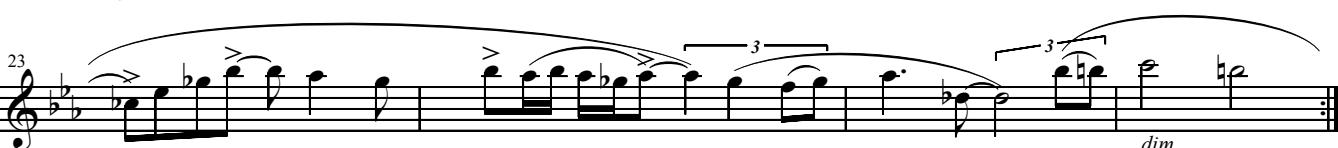
Pno. 

Bajo 

19

Bat. 

23

Vln. 

Gtr. 

Pno. 

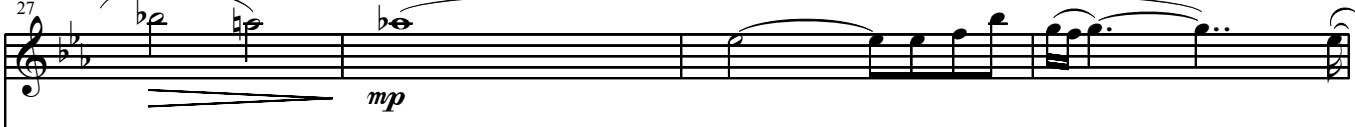
23

Bajo 

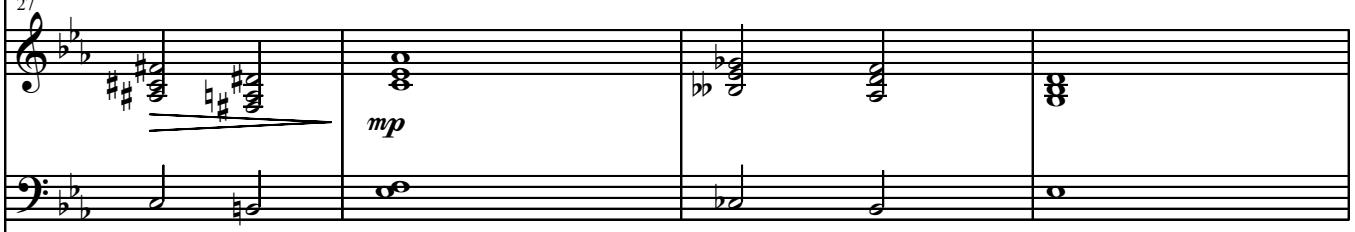
23

Bat. 

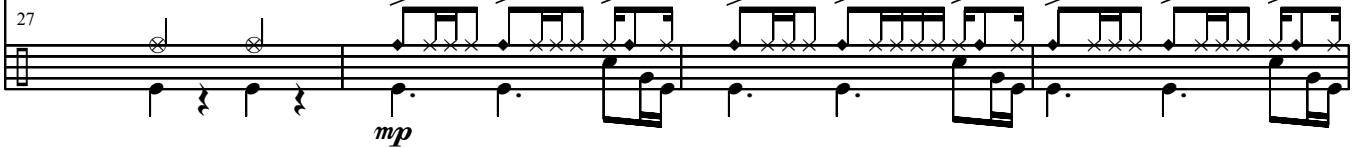
27

Vln. 

Gtr. 

Pno. 

Bajo 

Bat. 

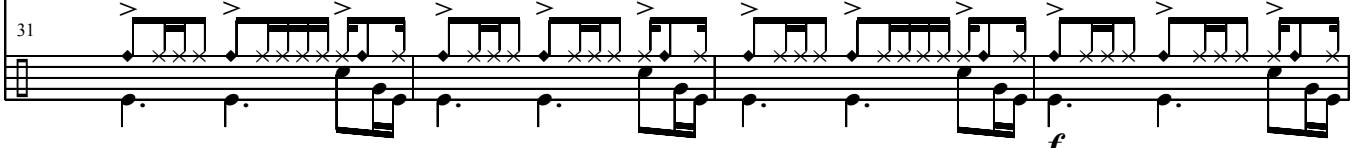
31

Vln. 

Gtr. 

Pno. 

Bajo 

Bat. 

35

Vln. > f

Gtr. > mf

Pno. { > mf f

Bajo > f > mf f

Bat. > f mf f

This section contains five staves. The first three staves (Vln., Gtr., Pno.) have measure numbers 35 above them. The last two staves (Bajo, Bat.) have measure numbers 35 and 38 above them. Dynamics include 'f' and 'mf'. Measure 35 starts with eighth-note patterns. Measure 36 begins with sixteenth-note patterns. Measures 37 and 38 feature sustained notes with grace notes.

38

Vln. >

Gtr. >

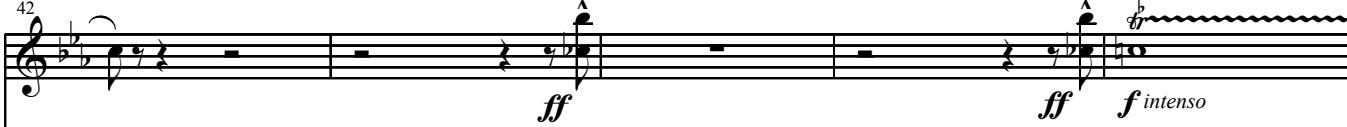
Pno. { > mf

Bajo > mf

Bat. > mf

This section contains five staves. The first three staves (Vln., Gtr., Pno.) have measure number 38 above them. The last two staves (Bajo, Bat.) have measure number 38 above them. Dynamics include 'mf'. Measure 38 starts with eighth-note patterns. Measure 39 begins with sixteenth-note patterns. Measures 40 and 41 feature sustained notes with grace notes.

42

Vln. 

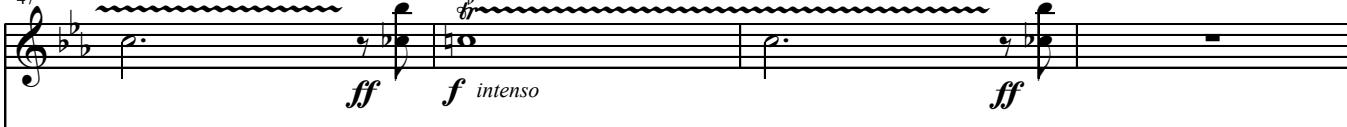
Gtr. 

Pno. 

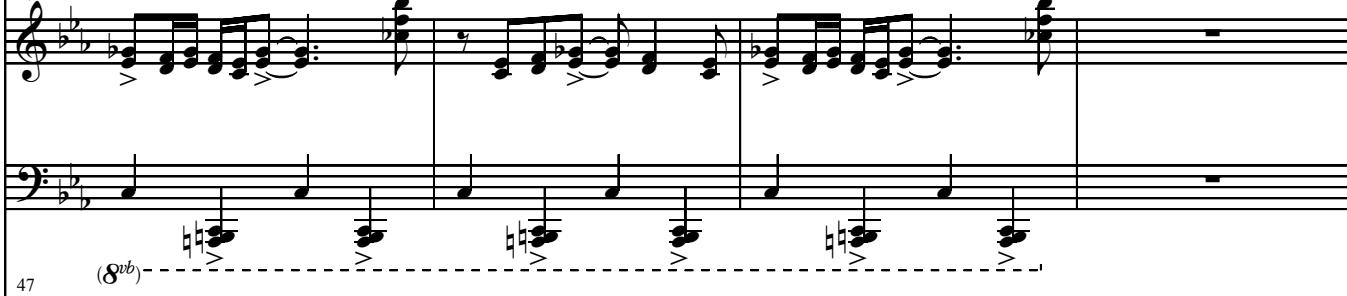
Bajo 

Bat. 

47

Vln. 

Gtr. 

Pno. 

Bajo 

Bat. 

Ritenuto

Pizz

$\bullet = 79$ Con molta calma

Arco

$\overbrace{3} \overbrace{3}$

mp espress.

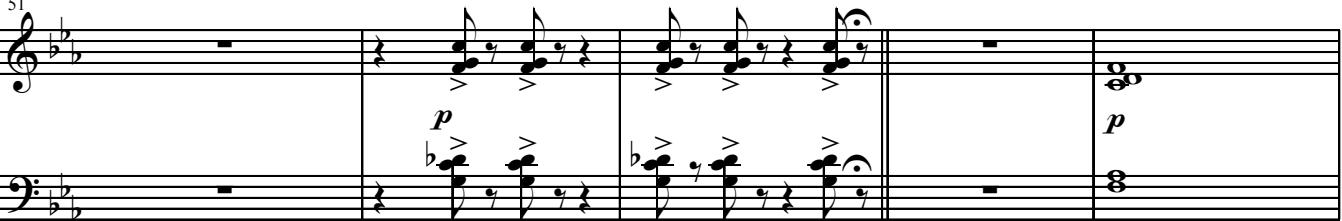
Vln.



Gtr.



Pno.



Bajo



Bat.



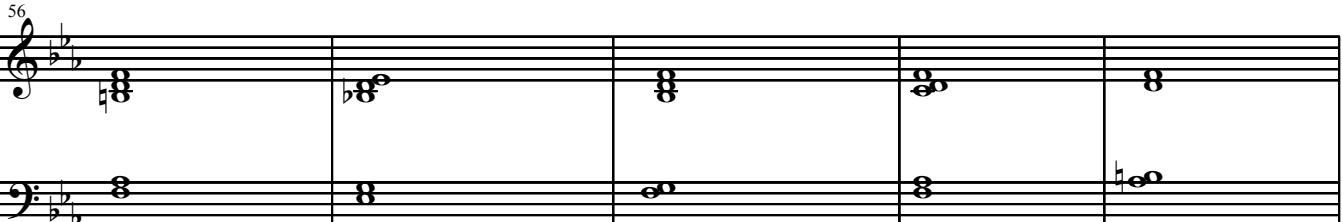
Vln.



Gtr.



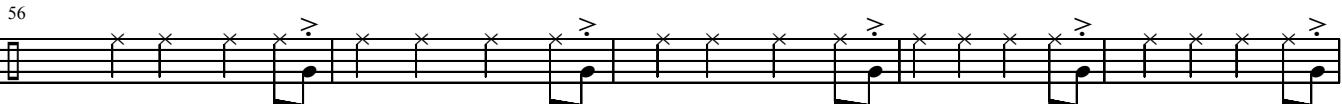
Pno.



Bajo



Bat.

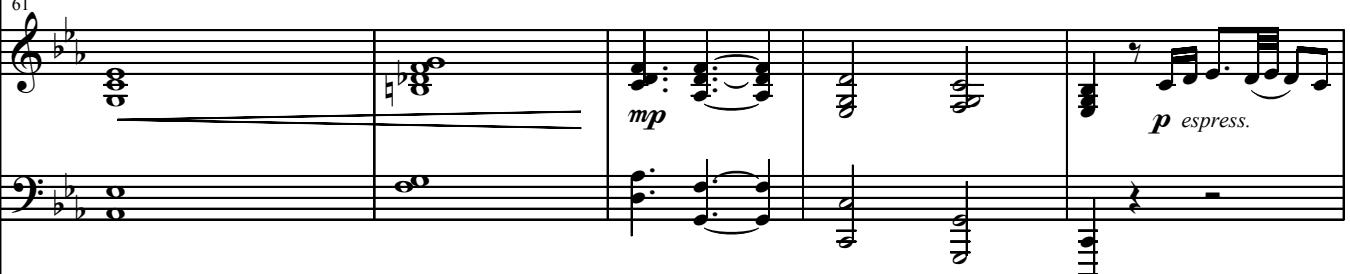


Meno mosso, quasi rubato

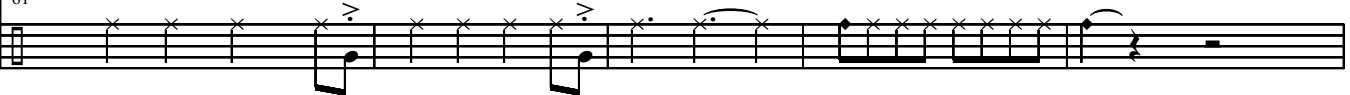
61

Vln. 

Gtr. 

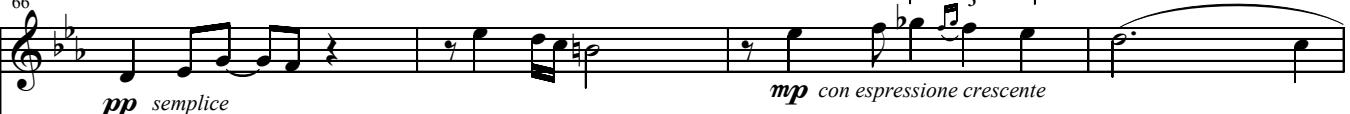
Pno. 

Bajo 

Bat. 

A tempo, come prima

66

Vln. 

Gtr. 

Pno. 

Bajo 

Bat. 

70

Vln. Gtr. Pno. Bajo. Bat.

Molto ritenuto
marcato ed allarg.

This section contains five staves. The Violin (Vln.) has a melodic line with grace notes and slurs. The Guitar (Gtr.) provides harmonic support with sustained chords. The Piano (Pno.) has a bass line with eighth-note patterns. The Bass (Bajo) has a steady eighth-note pulse. The Bass Drum (Bat.) provides rhythmic punctuation with single strokes.

75

Vln. Gtr. Pno. Bajo. Bat.

$\text{♩} = 77$ Misterioso

p

pp

pp

This section contains five staves. The Violin (Vln.) and Bass (Bajo) play sustained notes. The Guitar (Gtr.) and Bass Drum (Bat.) provide harmonic and rhythmic support with eighth-note patterns. The Piano (Pno.) has a complex eighth-note chordal pattern. The dynamic marking *p* is used for the guitar and bass drum, while *pp* is used for the piano and bass.

79

Vln. Gtr. Pno. Bajo Bat.

mp

79

Gtr. Pno. Bajo Bat.

son. nat. *mp*

79

Pno. Bajo Bat.

p

79

Bajo Bat.

p

82

Vln. Gtr. Pno. Bajo Bat.

mf *sempre cres. a poco a poco*

82

Gtr. Pno. Bajo Bat.

mf *sempre cres. a poco a poco*

82

Pno. Bajo Bat.

mf *sempre cres. a poco a poco*

82

Bajo Bat.

mf *sempre cres. a poco a poco*

82

Bat.

mf *sempre cres. a poco a poco*

85

Vln. Gtr. Pno. Bajo. Bat.

85

f mf

89

Vln. Gtr. Pno. Bajo. Bat.

89

p

89

p

89

pp

89

pp

89

pp

93

Vln. Gtr.

93

Gtr.

93

Pno.

93

Bajo

93

Bat.

96

Vln.

96

Gtr.

96

Pno.

96

Bajo

96

Bat.

mp

son. nat.

mp

p

p

mf *sempre cres. a poco a poco*

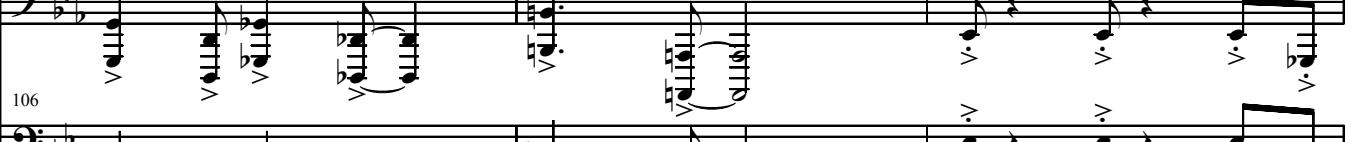
Vln. 99 *f*
 Gtr. 99 *molto allarg.*
 Pno. 99 *molto allarg.*
 Bajo 99 *molto allarg.*
 Bat. 99 *molto allarg.*
 Vln. 103 = 90 *Con violenza e decisione*
 Gtr.
 Pno.
 Bajo
 Bat.

f sempre marcissimo
f sempre marcissimo
f sempre marcissimo
f sempre marcissimo

Vln. 106 

Gtr. 106 

Pno. 106 

Bajo 106 

Bat. 106 

Vln. 109 

Gtr. 109 

Pno. 109 

Bajo 109 

Bat. 109 

Vln. 112 

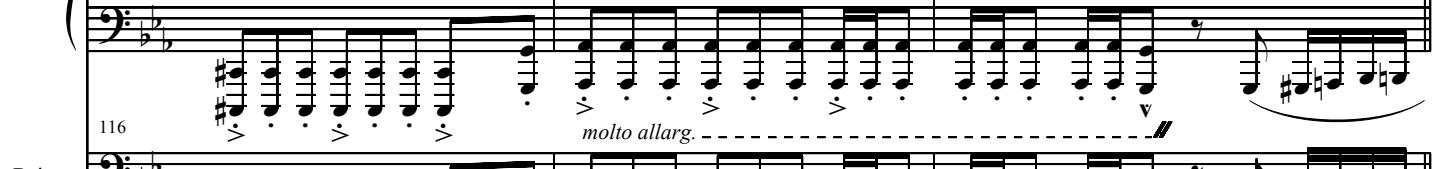
Bajo 112

Bat. 112

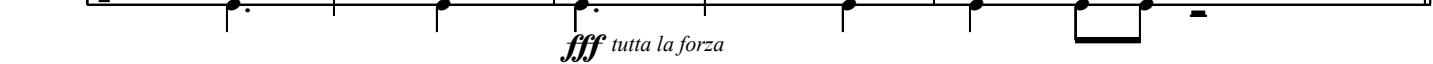
Vln. 116 

Gtr. 116 

Pno. 116 

Bajo 116 

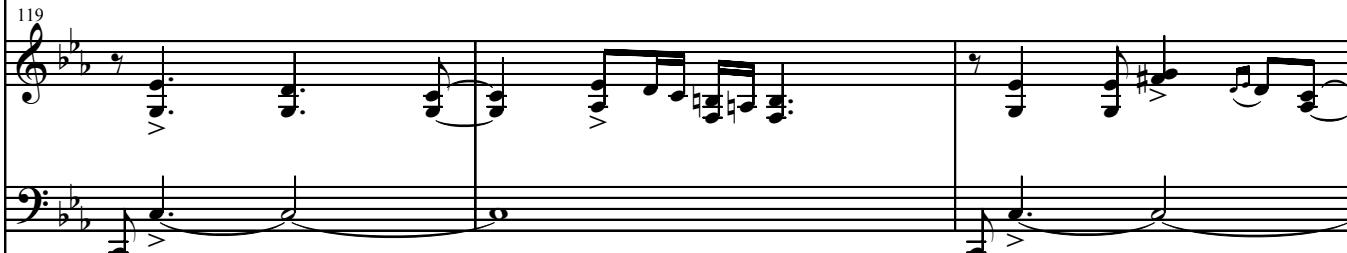
Bat. 116 

116 

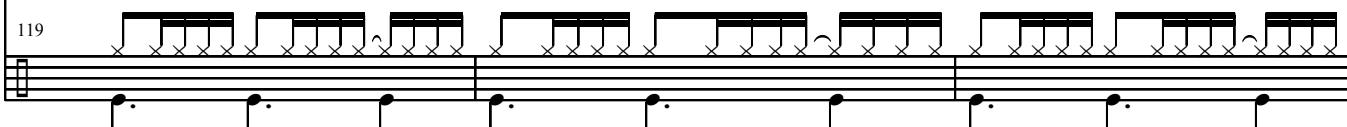
119

Vln. 

Gtr. 119 Pizz (mute) 

Pno. 119 

Bajo 119 Pizz (mute) 

Bat. 119 

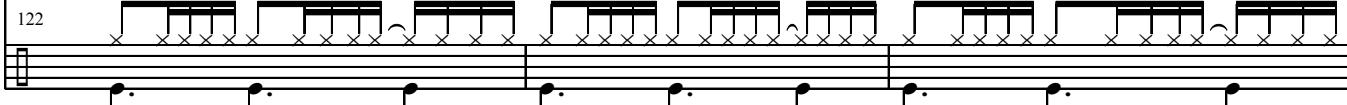
122

Vln. 

Gtr. 122 

Pno. 122 

Bajo 122 

Bat. 122 

125

Vln.

Gtr.

Pno.

Bajo

Bat.

This section of the musical score spans measures 125 through 128. The Violin (Vln.) part consists of sustained notes with dynamic markings 'v' and 'x'. The Guitar (Gtr.) part features sixteenth-note patterns with dynamics 'v' and 'x'. The Piano (Pno.) part is grouped by a brace and includes bass and treble staves with various note heads and dynamics. The Bass (Bajo) part shows continuous eighth-note patterns. The Bass Drum (Bat.) part is represented by a single continuous line of vertical strokes.

128

Vln.

Gtr.

Pno.

Bajo

Bat.

This section of the musical score spans measures 128 through 131. The Violin (Vln.) part features eighth-note patterns with dynamics 'v' and 'x'. The Guitar (Gtr.) part continues its sixteenth-note patterns with dynamics 'v' and 'x'. The Piano (Pno.) part is grouped by a brace and includes bass and treble staves with various note heads and dynamics. The Bass (Bajo) part shows continuous eighth-note patterns. The Bass Drum (Bat.) part is represented by a single continuous line of vertical strokes.

131

Vln.

Gtr.

Pno.

Bajo

Bat.

Con passione

134

Vln.

Gtr.

Pno.

Bajo

son. nat.

Bat.

Musical score for orchestra and piano, page 20. The score consists of six systems of music, each with multiple staves. The instruments include Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Bass Drum (Bat.). The score is in common time, with key signatures ranging from one flat to one sharp. Measure numbers 137 and 140 are indicated at the beginning of several staves.

System 1 (Measures 137): Vln. plays eighth-note patterns. Gtr. and Pno. play sustained notes. Bajo and Bat. provide harmonic support.

System 2 (Measures 137): Vln. continues eighth-note patterns. Gtr. and Pno. play sustained notes. Bajo and Bat. continue their patterns.

System 3 (Measures 137): Vln. and Gtr. play eighth-note patterns. Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 4 (Measures 137): Vln. and Gtr. play eighth-note patterns. Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 5 (Measures 140): Vln. plays eighth-note patterns with dynamic markings "3" and "dim.". Gtr. and Pno. play sustained notes with dynamics "f", "mf", and "dim.". Bajo and Bat. provide harmonic support.

System 6 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 7 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 8 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 9 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 10 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 11 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 12 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 13 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 14 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 15 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 16 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 17 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 18 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 19 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

System 20 (Measures 140): Vln. and Gtr. play eighth-note patterns with dynamics "f" and "mf". Pno. provides harmonic support. Bajo and Bat. continue their patterns.

144

Vln. *mp*

Gtr. *mp*

Pno. *mp*

Bajo

Bat. *mp*

148

Vln. *f*

Gtr. *f*

Pno. *f*

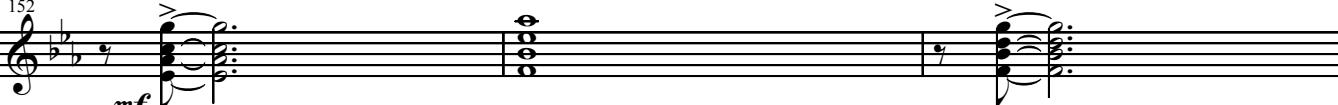
Bajo

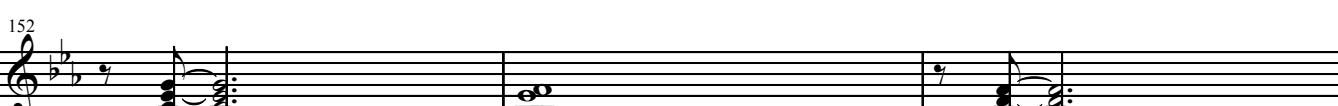
Bat. *f*

This musical score page contains two systems of music. The top system (measures 144-148) includes parts for Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Bass Drum (Bat.). The bottom system (measures 148-148) includes parts for Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Bass Drum (Bat.). Measure 144 starts with a sustained note on the violin, followed by eighth-note patterns on guitar and piano, and sixteenth-note patterns on bass and bass drum. Measure 145 continues with similar patterns. Measures 146-147 show more complex eighth-note and sixteenth-note patterns across all instruments. Measure 148 begins with a dynamic change to forte (f).

152

Vln. 

Gtr. 

Pno. 
Bajo 

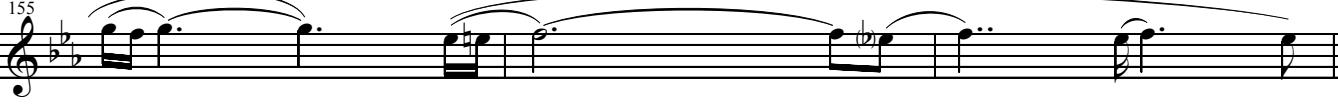
152

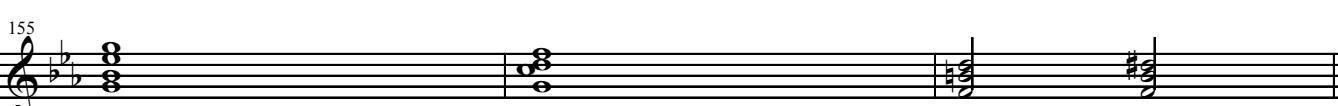
Bajo 

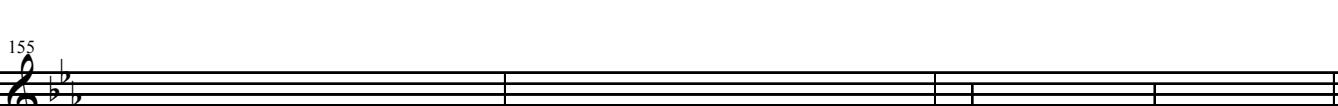
152

Bat. 

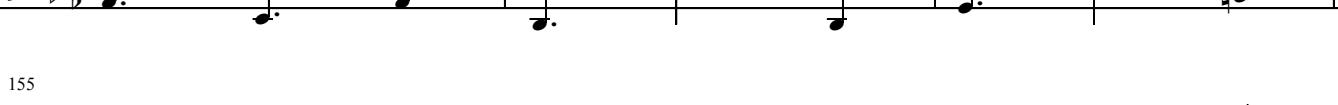
155

Vln. 

Gtr. 

Pno. 
Bajo 

155

Bajo 

155

Bat. 

Molto deciso

Vln. 158 ff

Gtr. 158 ff

Pno. 158 ff

Bajo 158 ff

Bat. 158 ff

poco rit. ————— // Con furia

Vln. 161 Pizz. mf Arco p fff

Gtr. 161 arm. 7 poco rit. fff

Pno. 161 mf p fff

Bajo 161 arm. 12 poco rit. fff

Bat. 161 mf p fff

Doble de ajenjo

Música: Rodrigo Ratier

Tempo rubato, con espressione

The musical score consists of six staves of music for Violin and Piano. The Violin part is on the top staff, and the Piano part is on the bottom staff, with both sharing common time. The score is divided into three systems by vertical bar lines.

System 1: Measures 1-5. The Violin plays eighth-note patterns with dynamic *p*. The Piano accompaniment features sustained chords and some eighth-note patterns. Measure 5 ends with a fermata over the Violin line.

System 2: Measures 6-10. The Violin continues its eighth-note patterns. The Piano accompaniment consists of eighth-note chords.

System 3: Measures 11-16. The Violin plays eighth-note patterns. The Piano accompaniment consists of eighth-note chords.

- 26 -

B = 100

Vln. 22 *mp* D m7(b5) G7(b9) C[△] Am(add9) F#m7(b5) B7sus4 Em9 A7(b9)

Gtr. 22 *p*

Pno. 22 *p* D m7(b5) G7(b9) C[△] Am(add9) F#m7(b5) B7sus4 Em9 A7(b9)

Bass 22 *p*

Bat. 22 *p*

Vln. 27

Gtr. 27 Dm7 G7 C[△] Am9 Dm7 D[△] D/C D[△]/C D/C

Pno. 27 Dm7 G7 C[△] Am9 Dm7 D[△] D/C D[△]/C

Bass 27

Bat. 27 *allarg.* //

Vln. 33 Più Mosso $\bullet = 110$
 Gtr. 33 $E\flat/C$ *mf*
 Pno. 33 *mf*
 Bass 33
 Bat. 33 *mf*

Vln. 37
 Gtr. 37
 Pno. 37
 Bass 37
 Bat. 37

41

Vln. *Tempo I* *mp*

Gtr.

Pno.

Bass

Bat.

41

D m7(b5) G7(b9) C[△] A m(add9) F#m7(b5) B7sus4

41

D m7(b5) G7(b9) C[△] A m(add9) F#m7(b5) B7sus4

41

Bass *p*

Bat. *p*

41

41

41

41

41

Vln. *Affrettando* *f*

Gtr.

Pno.

Bass

Bat.

46

Em9 A7(b9) Dm7 G7 C[△] Am9 Dm7 D[△]

46

Em9 A7(b9) Dm7 G7 C[△] Am9 Dm7 D[△]

46

46

allarg. *f*

46

46

46

46

46

46

Musical score for orchestra and piano, page 29. The score consists of eight staves:

- Vln.** (Violin): Staff 1, treble clef, key signature of one flat. Dynamics: **ff**. Performance instructions: >, >, > (with a diagonal line), >, >, >, >.
- Gtr.** (Guitar): Staff 2, treble clef, key signature of one flat. Dynamics: **ff**. Performance instruction: >.
- Pno.** (Piano): Staff 3, treble and bass clefs, key signature of one flat. Dynamics: **ff**. Performance instruction: >.
- Bass**: Staff 4, bass clef, key signature of one flat. Dynamics: **ff**.
- Bat.** (Bass Drum): Staff 5, common time. Dynamics: **ff**. Performance instruction: >.
- Vln.** (Violin): Staff 6, treble clef, key signature of one flat. Dynamics: **ff**. Performance instruction: >.
- Gtr.** (Guitar): Staff 7, treble clef, key signature of one flat. Dynamics: **ff**. Performance instruction: >.
- Pno.** (Piano): Staff 8, treble and bass clefs, key signature of one flat. Dynamics: **ff**. Performance instruction: >.
- Bass**: Staff 9, bass clef, key signature of one flat. Dynamics: **ff**.
- Bat.** (Bass Drum): Staff 10, common time. Dynamics: **ff**. Performance instruction: >.

The score is numbered 51 throughout. Measure numbers 51 and 54 are explicitly written above the staves. Measures 51 and 54 begin with dynamic **ff** and performance instructions involving slurs and diagonal strokes. Measures 52 and 55 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 53 and 56 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 57 and 58 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 59 and 60 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 61 and 62 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 63 and 64 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 65 and 66 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 67 and 68 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 69 and 70 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 71 and 72 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 73 and 74 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 75 and 76 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 77 and 78 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 79 and 80 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 81 and 82 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 83 and 84 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 85 and 86 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 87 and 88 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 89 and 90 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 91 and 92 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 93 and 94 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 95 and 96 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 97 and 98 begin with dynamics > and performance instructions involving slurs and diagonal strokes. Measures 99 and 100 begin with dynamics > and performance instructions involving slurs and diagonal strokes.

Musical score for orchestra and piano, page 30.

Instrumentation: Vln., Gtr., Pno., Bass, Bat.

Measure 57:

- Vln.: Measures 1 and 2 show eighth-note patterns with slurs and dynamic markings >.
- Gtr.: Measures 1 and 2 show sixteenth-note patterns with slurs and dynamic markings >.
- Pno.: Measures 1 and 2 show eighth-note chords with slurs and dynamic markings >.
- Bass: Measures 1 and 2 show eighth-note patterns with dynamic markings >.
- Bat.: Measures 1 and 2 show eighth-note patterns with dynamic markings >.

Measure 60:

- Vln.: Dynamics f, mf, con molta espress., allarg., p.
- Gtr.: Dynamics f, mf, D♭7, Cm7, allarg., G7, Cm.
- Pno.: Dynamics f, mf, D♭7, Cm7, G7, Cm, allarg., p.
- Bass: Dynamics f, mf, allarg., p.
- Bat.: Dynamics f, mf, allarg., p.

Tempo I

Vln. 65 

Gtr. 65 

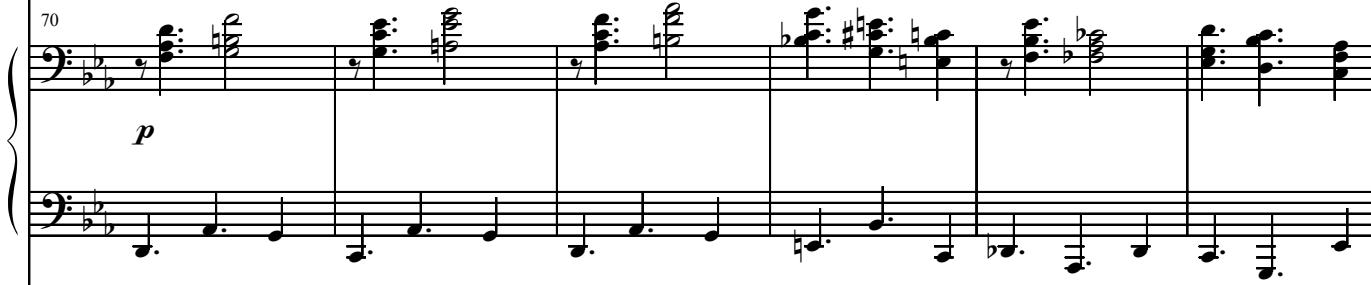
Pno. 65 

Bass 65 

Bat. 65 

Vln. 70 

Gtr. 70 

Pno. 70 

Bass 70 

Bat. 70 

- 32 -

76 *allarg.* **Mosso**

Vln. 

Gtr. 

Pno. 

Bass 

Bat. 

SOLOS $\text{♩} = 120$

82 Vln. *mf* **G7(♭9)** **G7(♭9)** **Cm9** **Cm9**

Gtr. *mf* **G7(♭9)** **G7(♭9)** **Cm9** **Cm9**

Pno. *mf* **G7(♭9)** **G7(♭9)** **Cm9** **Cm9**

Bass 

Bat. *mf* 

86 G7(b9) G7(b9) Cm9 1 Cm9

Vln. Gtr. Pno. Bass Bat.

86 G7(b9) Cm9 1

Pno. G7(b9) Cm9 1

(8^{vb}) 86 G7(b9) Cm9 1

Bass Bat.

90 2 Cm9 F4sus(b9) F4sus(b9) A**7**(b9)

Vln. Gtr. Pno. Bass Bat.

90 2 F4sus(b9) A**7**(b9)

Pno. 2 F4sus(b9) A**7**(b9)

90 2 A**7**(b9)

Bass Bat.

90 2 mf

90 2 A**7**(b9)

94 A♭7(♭9)

Vln. Gtr. Pno. Bass Bat.

94

94

94

94

94

99 Cm9 A♭m9 Cm9 A♭m9

Vln. Gtr. Pno. Bass Bat.

99

99

99

99

99

The musical score is divided into two systems. The first system (measures 94-94) includes parts for Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass, and Bass Drum (Bat.). The second system (measures 99-99) includes parts for Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass, and Bass Drum (Bat.). Measure 94 starts with a dynamic 'f' and features various rhythmic patterns like eighth-note pairs and sixteenth-note chords. Measures 99-99 show sustained notes and eighth-note patterns.

103 Cm9 A♭m9 Cm9

Vln. Gtr. Pno. Bass Bat.

103 Cm9 A♭m9 Cm9

Vln. Gtr. Pno. Bass Bat.

103

Bass

103

Bat.

106 A♭m9

Vln. Gtr. Pno. Bass Bat.

106 A♭m9

Vln. Gtr. Pno. Bass Bat.

106

Bass

106

Bat.

109 F 4sus(b9) F 4sus(b9) A♭7(b9)

Vln. *mf*

Gtr. *mf*

Pno. *mf*

Bass

Bat. *mf*

112 A♭7(b9) A SOLOS

Vln. *f*

Gtr.

Pno. *f*

Bass

Bat. *f*

This musical score page contains two systems of music. The first system begins at measure 109 with a key signature of one flat. It features three staves: Violin (Vln.), Guitar (Gtr.), and Piano (Pno.). The Violin and Guitar play F major 4sus(b9) chords, while the Piano plays a bass line. The second system begins at measure 112 with a key signature of one flat. It also features three staves: Violin (Vln.), Guitar (Gtr.), and Piano (Pno.). The Violin and Guitar play A♭7(b9) chords, and the Piano provides harmonic support with eighth-note patterns. The bass and baton parts provide harmonic support with sustained notes and rhythmic patterns. The score is written in common time.

Un Poco Meno Mosso

Vln. 117 Pizz *ff* *sempre dim.*

Gtr. 117 *ff* *sempre dim.*

Pno. 117 *ff* *sempre dim.*

Bass 117 *ff* *sempre dim.*

Bat. 117 *ff* *sempre dim.*

Lento e rubato
Arco

Vln. 121 *pp* *p* *con molta espress.*

Gtr. 121 *pp* *p*

Pno. 121 *pp* *p* Dm7(b5) G7(b9)

Bass 121 *pp* *p*

Bat. 121 *pp* *p*

125

Vln. *animando a poco a poco* *ritenuto D.S. al Coda*

Gtr. *animando a poco a poco* *ritenuto D.S. al Coda*

Pno. *animando a poco a poco*
F[#]m7(b5) B7(#5) E m7(b5) A 7(b13) Fm(add9)/A^b G 13 C Maj7
D m7 G7

Bass *animando a poco a poco* *ritenuto D.S. al Coda*

Bat. *animando a poco a poco* *ritenuto D.S. al Coda*

132 CODA (Lento)

Vln. *p*

Gtr. *p*

Pno. *p*

Bass *p*

Bat.

p

Neurotango

Música: Rodrigo Ratier

$\bullet = 138$

Violín

Guitarra

Piano

Bajo

Batería

mf

mf

Vln.

3 armonicos (glissando)

Gtr.

3 *mp*

Pno.

3 *mp*

Bajo

Bat.

arm. 12

3

3

3

3

3

3

6

Vln. Pizz *p*

Gtr. arm. 12 *p*

Pno. { *p*

Bajo

Bat.

6

6

6

6

9 Arco

Vln.

Gtr.

Pno. { *8va--1* *8va--2*

Bajo

Bat.

9

9

9

9

9

11

Vln. *mf*

Gtr.

Pno. *mf*

Bajo *mf*

Bat. *mf*

13

Vln.

Gtr.

Pno.

Bajo

Bat. *mp* *Ad lib... huevar un poco al bajista*

16

Vln.

Gtr.

Pno.

Bajo

Bat.

mf

mf

mf

mf

mf

mf

19

Vln.

Gtr.

Pno.

Bajo

Bat.

Meno Mosso $\text{♩} = 132$
Pizz.

p

p

p

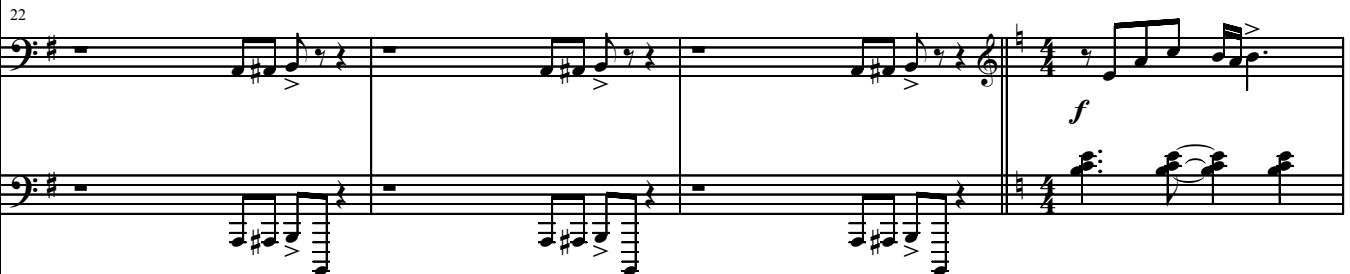
p

p

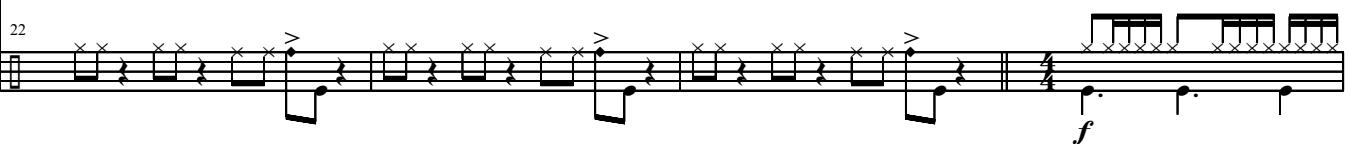
Tempo I
Arco

22 Vln. 

22 Gtr. 

22 Pno. 

22 Bajo 

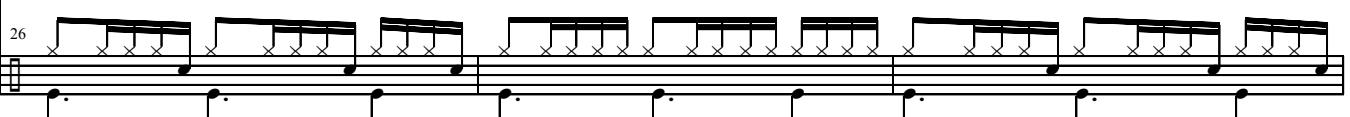
22 Bat. 

26 Vln. 

26 Gtr. 

26 Pno. 

26 Bajo 

26 Bat. 

29

Vln.

Gtr.

Pno.

Bajo

Bat.

29

29

29

29

29

29

Meno Mosso $\bullet = 132$
Pizz.

33

Vln.

Gtr.

Pno.

Bajo

Bat.

33

33

33

33

33

33

37 *Tempo I*
Arco
Vln. *f*

Gtr. *f*

Pno. *f*

Bajo *f*

Bat. *f*

41
Vln.

Gtr.

Pno.

Bajo

Bat.

This musical score page contains two systems of music, one starting at measure 37 and another at measure 41. The instrumentation includes Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Bass Drum (Bat.). The first system (measures 37-40) is in common time (indicated by '4') and key signature zero. The second system (measures 41-44) is in common time and key signature one. Measures 37-40 are labeled 'Tempo I' with 'Arco' instruction for the Violin. Measures 41-44 show the transition to a new section. The piano part in the first system consists of eighth-note chords, while in the second system, it features eighth-note patterns. The bass and guitar parts provide harmonic support throughout both systems. The bass drum part is prominent, especially in the second system, with a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs.

45

Vln.

Gtr.

Pno.

Bajo

Ad lib... algún hueveo

Bat.

46

47

48

49

50

48

Vln.

Gtr.

Pno.

Bajo

Bat.

49

50

SOLOS (improv. VIOLIN / PIANO)

51

Vln. Em9 Em9 A(add9)/C♯

Gtr. Em9 Em9 A(add9)/C♯

Pno. Em9 Em9 A(add9)/C♯

Bajo. Bajo mp

Bat. Bat. mp

54

Vln. A(add9)/C♯ CMaj7(#11) CMaj7(#11)

Gtr. A(add9)/C♯ CMaj7(#11) CMaj7(#11)

Pno. A(add9)/C♯ CMaj7(#11) CMaj7(#11)

Bajo. Bajo

Bat. Bat.

57 F7 13 F7 13 A SOLOS

Vln.

Gtr.

Pno.

Bajo

Bat.

60

Vln.

Gtr.

Pno.

Bajo

Bat.

63

Vln.

Gtr.

Pno.

Bajo

Bat.

63

Vln.

Gtr.

Pno.

Bajo

Bat.

mp

63

Vln.

Gtr.

Pno.

Bajo

Bat.

mp

65

Vln.

Gtr.

Pno.

Bajo

Bat.

65

Vln.

Gtr.

Pno.

Bajo

Bat.

mf

65

Vln.

Gtr.

Pno.

Bajo

Bat.

mf

67

Vln. *mf*

Gtr. *mf*

Pno. *mf*

Bajo

Bat. *mf*

69

Vln.

Gtr.

Pno.

Bajo

Bat. *mp*

Ad lib... huevar al bajista nuevamente

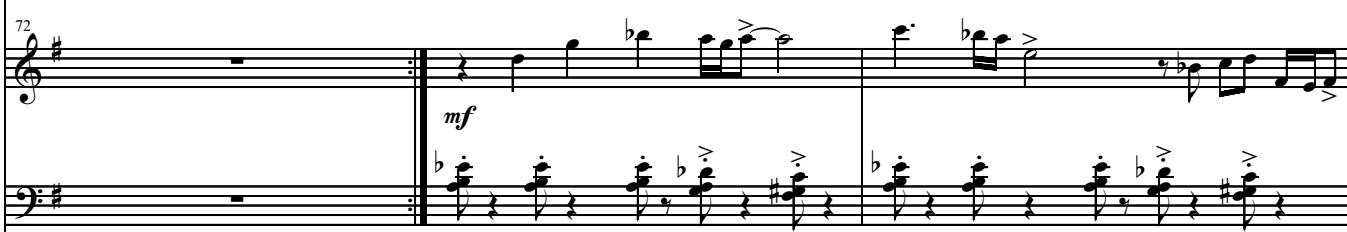
mp

This musical score page contains two systems of music. The first system (measures 67-68) includes parts for Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Bass Drum (Bat.). The second system (measures 69-70) continues with the same instruments. Measure 67 starts with a dynamic of *mf*. Measures 68 and 69 show sustained notes and chords. Measure 70 begins with a dynamic of *mp*, followed by a instruction for the bassist to play again. Measure 71 concludes with a dynamic of *mp*.

72

Vln. 

Gtr. 

Pno. 

Bajo 

Bat. 

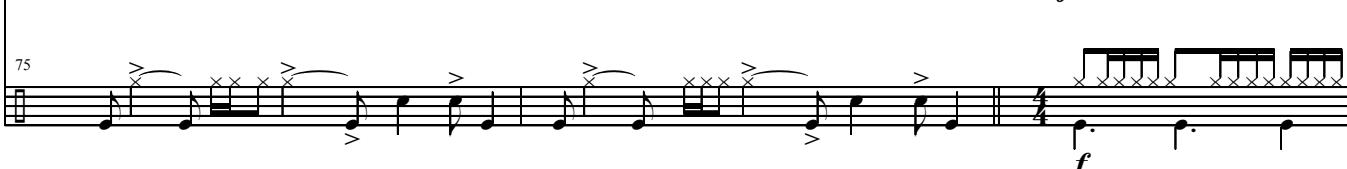
75

Vln. 

Gtr. 

Pno. 

Bajo 

Bat. 

Tempo I

78

Vln.

Gtr.

Pno.

Bajo

Bat.

This section contains five staves of musical notation. The first three staves (Violin, Guitar, and Piano) are grouped by a brace. The Violin has sixteenth-note patterns with slurs and grace notes. The Guitar and Piano provide harmonic support with sustained chords. The Bass staff shows continuous eighth-note patterns. The Bass Drum staff features a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs.

82

Vln.

Gtr.

Pno.

Bajo

Bat.

This section contains five staves of musical notation. The first three staves (Violin, Guitar, and Piano) are grouped by a brace. The Violin plays eighth-note patterns with slurs. The Guitar and Piano continue their harmonic role. The Bass staff maintains its eighth-note pattern. The Bass Drum staff shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs.

86

Vln.

Gtr.

Pno.

Bajo

Bat.

86

Vln.

Gtr.

Pno.

Bajo

Bat.

90

Vln.

Gtr.

Pno.

Bajo

Bat.

90

Vln.

Gtr.

Pno.

Bajo

Bat.

Measures 86-91 show a progression of chords and rhythmic patterns typical of a Latin American musical style, likely Salsa or similar, with prominent bass and percussion parts.

93 Deciso

Vln. Gtr. Pno.

Bajo Bat.

97

Vln. Gtr. Pno.

Bajo Bat.

Detailed description: The musical score is divided into two systems. The first system (measures 93-97) includes parts for Violin (Vln.), Guitar (Gtr.), Piano (Pno.), Bass (Bajo), and Bass Drum (Bat.). The second system (measures 97) continues with the same instruments. Measure 93 starts with a dynamic ff. Measures 94-95 show various rhythmic patterns with dynamics ff and ff. Measure 96 begins with a dynamic ff. Measures 97-98 show sustained notes and chords. The piano part in the first system includes a glissando instruction. The bass drum part in the second system ends with a dynamic fff.

Quilmes Este

Música: Rodrigo Ratier

Milonga (molto Adagio)

Violín

Guitarra c/Sinte. MIDI

Piano *p*

Bajo *p*

Batería *p*

Vi.

Guit. unis. con Bandoneón, a la 8va. *mf*

Pno.

B.

Bat. *mp*

10

Vi. *mf* *molto espressivo*

Guit.

Pno.

B.

Bat. *pp*

Vi.

Guit.

Pno.

B.

Bat. *mp*

20

Vi.

Guit. *Guitarra sola*

Pno.

B.

Bat.

mf

p

Vi.

Guit.

Pno.

B.

Bat.

Musical score for orchestra and bandoneón, page 58, measures 30-31.

Instrumentation: Vi. (Violin), Guit. (Guitar), Pno. (Piano), B. (Bandoneón), Bat. (Bass).

Measure 30:

- Vi.: Dynamics **ff** *rinforz.*
- Guit.: *intenso vibrato*
- Pno.: Measures 30-31
- B.:
- Bat.: Measures 30-31

Measure 31:

- Vi.: Measures 30-31
- Guit.: Measures 30-31
- Pno.: Measures 30-31
- B.:
- Bat.: Measures 30-31

Continuation of the musical score for orchestra and bandoneón, page 58, measures 32-33.

Instrumentation: Vi., Guit., Pno., B., Bat.

Measure 32:

- Vi.: Measures 32-33
- Guit.: *unis, con Bandoneón, a la 8va.* Dynamics **f** *deciso*
- Pno.: Measures 32-33
- B.:
- Bat.: Measures 32-33

Measure 33:

- Vi.: Measures 32-33
- Guit.: Measures 32-33
- Pno.: Measures 32-33
- B.:
- Bat.: Measures 32-33

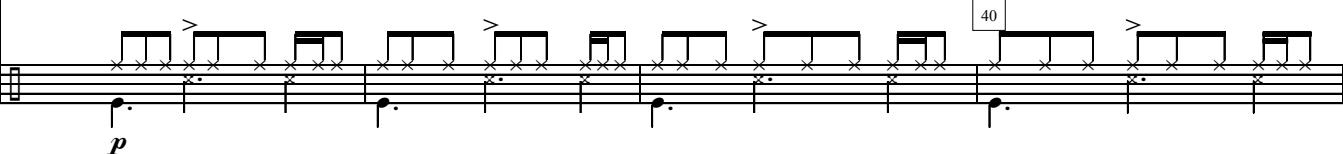
40

Vi. 

Guit. 

Pno. 

B. 

Bat. 

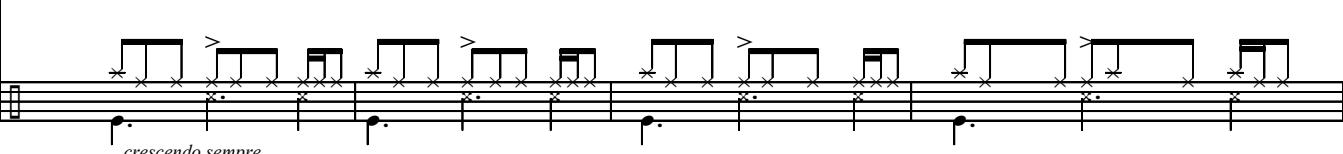
40

Vi. 

Guit. 

Pno. 

B. 

Bat. 

- 60 -

Mosso Assai

Vi. *ff*

Guit. *ff*

Pno. *ff*

B. *ff*

Bat. *ff*

Vi. 50

Pno. *f*

Bat. *mf*

Vi. 60

Guit. *f* *non legare*

Pno.

Bat. 60

This musical score page contains six staves of music for orchestra and piano. The instruments listed are Violin (Vi.), Guitar (Guit.), Piano (Pno.), Bass (B.), Bassoon (Bat.), and Violin (Vi.). The key signature is B-flat major (two flats). The time signature changes from common time to 8/8 for the piano and bass staves. Dynamics include ff (fortissimo), f (forte), and mf (mezzo-forte). Performance instructions like 'Mosso Assai' and 'non legare' are included. Measure numbers 60 and 50 are marked. Measures 60-61 show the violin playing eighth-note patterns with slurs and grace notes. Measures 62-63 show the piano and bass playing eighth-note patterns. Measures 64-65 show the violin playing eighth-note patterns with slurs and grace notes. Measures 66-67 show the guitar and piano playing eighth-note patterns. Measures 68-69 show the piano and bass playing eighth-note patterns. Measures 70-71 show the violin playing eighth-note patterns with slurs and grace notes.

Vi.

Guit.

Pno.

B.

Bat.

70

Vi.

Guit.

Pno.

B.

70

Bat.

Musical score for measures 62-63. The score includes parts for Viola (Vi.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Batterie (Bat.). The music consists of two staves per instrument. Measure 62 starts with a dynamic of f . Measure 63 begins with a dynamic of p .

Musical score for measures 63-64. The score includes parts for Viola (Vi.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Batterie (Bat.). The music consists of two staves per instrument. Measure 63 continues from the previous section. Measure 64 begins with a dynamic of f . The score features solos for Violin 1er. (IMPRO) and Guitarra 2da. (IMPRO). The piano part includes chords Cm9 and F9. Measures 63 and 64 conclude with a dynamic of f .

Vi. B[♭]sus4 E[♭]sus4 A[♭]7 A[♭]9
 Guit. B[♭]sus4 E[♭]sus4 A[♭]7 A[♭]9
 Pno. B[♭]sus4 E[♭]sus4 A[♭]7 A[♭]9
 B. B. B.
 Bat. Bat. Bat.

This section contains four measures of music. The first measure shows the violin and guitar playing sustained notes over a B[♭]sus4 chord. The piano provides harmonic support with sustained notes. The second measure introduces E[♭]sus4 chords. The third measure features a brief pause with rests. The fourth measure concludes with A[♭]9 chords. The bass line consists of eighth-note patterns, and the drummer provides a steady eighth-note kick-drum pattern.

Vi. Fm7 G7([♭]9) Fm7 B[♭]9 E[♭]△
 Guit. Fm7 G7([♭]9) Fm7 B[♭]9 E[♭]△
 Pno. Fm7 G7([♭]9) Fm7 B[♭]9 E[♭]△
 B. B. B.
 Bat. Bat. Bat.

This section contains four measures of music. The first measure shows the violin and guitar playing sustained notes over an Fm7 chord. The piano provides harmonic support with sustained notes. The second measure introduces G7([♭]9) chords. The third measure features a brief pause with rests. The fourth measure concludes with B[♭]9 and E[♭]△ chords. The bass line consists of eighth-note patterns, and the drummer provides a steady eighth-note kick-drum pattern.

90 A^b7 D^b7 D^b9 D m7 G 7(#9) Repite SOLOS

Vi. Guit. Pno. B. Bat.

A^b7 D^b7 D^b9 D m7 G 7(#9)

2da vez

ff Cm(add9) Cm(add9)/B^b A^bmaj9 G 7sus4 Cm(add9)

ff

ff Cm(add9) Cm(add9)/B^b A^bmaj9 G 7sus4 Cm(add9)

ff

ff

ff

ff

Cm(add9) Cm(add9)/B^b A^bmaj9 G 7sus4 Cm(add9)

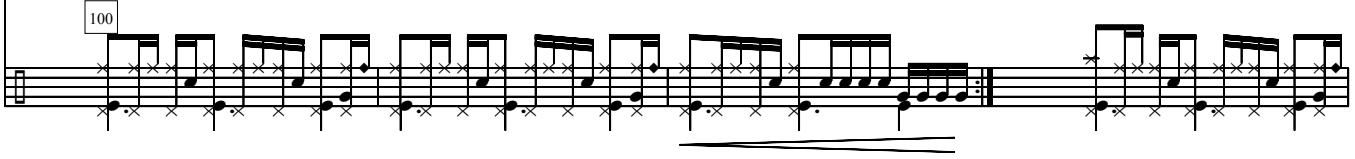
100

Vi. 

Guit. 

Pno. 

B. 

Bat. 

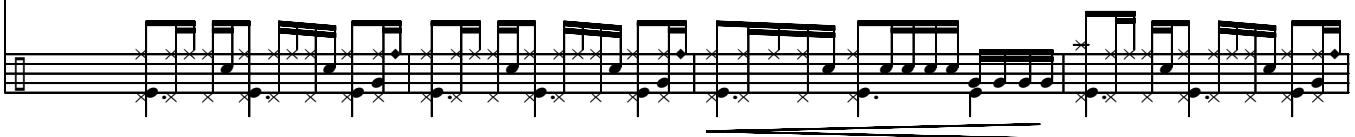
100

Vi. 

Guit. 

Pno. 

B. 

Bat. 

110

Vi. A♭m(add9)/G♭ E maj9 E♭7sus4 F m(add9)

Guit.

Pno. A♭m(add9)/G♭ E maj9 E♭7sus4 F m(add9)

B.

Bat.

110

Vi. Fm(add9)/E♭ D♭maj9 C7sus4 Fm(add9) Fm(add9)/E♭

Guit.

Pno. Fm(add9)/E♭ D♭maj9 C7sus4 Fm(add9) Fm(add9)/E♭

B.

Bat.

120
Tempo I

Vi. > // tornando a *mf* molto espressivo

Guit.

Pno. D^bmaj9 C7sus4 *p*

B.

Bat. > 120 > > > > > > pp

Vi.

Guit.

Pno.

B.

Bat. > > > > > > > > > > >

130

This musical score page contains two systems of music, each consisting of five staves: Viola (Vi.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Bass Drum (Bat.).

Top System (Measures 130-131):

- Vi. (Violin):** Playing eighth-note patterns with grace notes.
- Guit. (Guitar):** Playing sustained notes.
- Pno. (Piano):** Playing eighth-note chords.
- B. (Bass):** Playing eighth-note patterns.
- Bat. (Bass Drum):** Playing sixteenth-note patterns with dynamic **p**.

Bottom System (Measures 130-131):

- Vi. (Violin):** Playing eighth-note patterns with grace notes, dynamic **mf**.
- Guit. (Guitar):** Playing sixteenth-note patterns, dynamic **mf**, with a measure repeat sign (**3**) appearing above the staff.
- Pno. (Piano):** Playing eighth-note chords.
- B. (Bass):** Playing eighth-note patterns.
- Bat. (Bass Drum):** Playing sixteenth-note patterns with dynamic **mp**.

140

Vi.

Guit.

Pno.

B.

Bat.

intenso vibrato

ff rinforz.

p

p

p

p

Vi.

Guit.

Pno.

B.

Bat.

Musical score for measures 1-150. The score includes parts for Viola (Vi.), Guitar (Guit.), Piano (Pno.), Bass (B.), and Bass Drum (Bat.). The viola part consists of sustained notes with grace notes above them. The guitar and piano provide harmonic support with eighth-note patterns. The bass part has sustained notes. The bass drum part features a continuous pattern of sixteenth-note strokes.

Musical score for measures 151-155. The tempo is marked as 150. The viola part begins with a forte dynamic (f) followed by a sustained note with grace notes. The guitar and piano continue their eighth-note patterns. The bass part has sustained notes. The bass drum part continues its sixteenth-note stroke pattern. The dynamics transition from forte to mezzo-forte (mf).

Milonga infame

Música: Rodrigo Ratier

Milonga, allegro
Pizz

Violin ff Arco

Electric Guitar ff fff

Piano ff fff

Bass ff fff

Batería ff fff

This section of the musical score consists of five staves. From top to bottom: Violin, Electric Guitar, Piano (with a brace), Bass, and Batería. The key signature is one flat, and the time signature is 2/4. The music starts with a forte dynamic (ff) for all instruments. The Violin uses pizzicato technique. The Electric Guitar and Bass play eighth-note patterns. The Piano provides harmonic support with sustained notes. The Batería plays a steady eighth-note pattern. The Violin ends with a melodic line, and the Electric Guitar has a prominent eighth-note run.

Vln. §

E.Gtr. § mf

Pno. § mf

Bass § mf

Bat. § mf

This section of the musical score consists of five staves. From top to bottom: Vln., E.Gtr., Pno. (with a brace), Bass, and Bat. The key signature changes to no sharps or flats. The dynamics are indicated by vertical lines with a symbol (§). The E.Gtr. and Bass provide rhythmic patterns with eighth-note runs. The Pno. and Bat. provide harmonic support with sustained notes and eighth-note patterns. The overall texture is more complex than the first section, with more sustained notes and rhythmic patterns.

12

Vln. 1 2 Arco *f* *mf*

E.Gtr. 1 2 *f* *mf*

Pno. 1 2 *f*

Bass 1 2 *f*

Bat. 1 2 *f*

18

Vln.

E.Gtr.

Pno. *mf* *f* *mf*

Bass *mf*

Bat. *mf*

25

Vln.

E.Gtr.

Pno.

Bass

Bat.

25

p

25

p

25

p

32

Vln.

E.Gtr.

Pno.

Bass

Bat.

32

ff f mf

32

ff f mf

32

ff f

32

ff f

32

ff f

38

Vln.

E.Gtr.

Pno.

Bass

Bat.

38

39

40

41

42

43

44

45

mf

mf

mf

mf

45

Vln.

E.Gtr.

Pno.

Bass

Bat.

45

46

47

48

49

50

51

ff

ff

ff

ff

ff

52

Vln. *mf* *p*

E.Gtr. *mf* *p*

Pno. *mf* *p*

Bass *mf* *p*

Bat.

Un poco meno mosso

57

Vln. *f* *mf*

E.Gtr. *f* *mf*

Pno. *f* *mf*

Bass *f* *mf*

Bat. *f* *mf*

Milonga, allegro

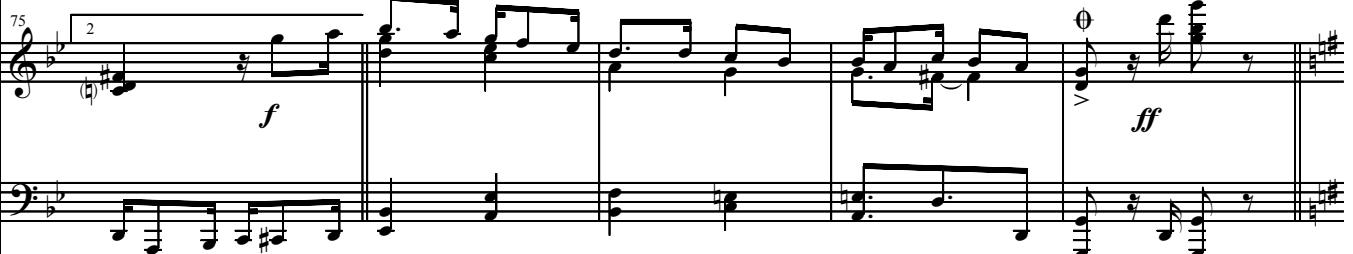
This musical score page contains five staves of music for orchestra. The instruments are Vln. (Violin), E.Gtr. (Electric Guitar), Pno. (Piano), Bass, and Bat. (Bass). The key signature changes between measures, starting with a major key and transitioning to a minor key. Measure 64 begins with a dynamic *f*. Measures 65 and 66 show the piano playing sustained notes. Measure 67 starts with a dynamic *f*. Measures 68 and 69 begin with dynamics *mf*. Measure 69 concludes with a fermata over the final note.

This musical score page continues the Milonga section. It features the same five instruments: Vln., E.Gtr., Pno., Bass, and Bat. The piano part in measure 69 includes dynamic markings *f* and *mf*. Measures 70 through 73 show the bass and electric guitar parts in more detail, with the bass providing harmonic support and the electric guitar adding melodic lines. Measure 73 ends with a fermata over the final note.

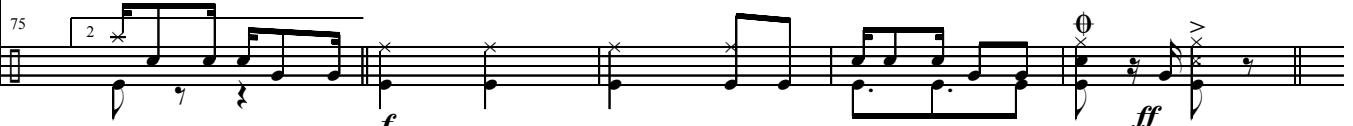
75 2

Vln. 

E.Gtr. 

Pno. 

Bass 

Bat. 

80 Lento, rubato
a piacere

Vln. 

88 Piú mosso (ma sempre ad lib)

Vln. 

96

Vln. 

103

Vln. 

110 (golpe en la tapa)

Vln. 

117 Arco (detrás del puente) Arco

Vln. 

124

Vln.

128

Vln.

E.Gtr.

Pno.

Bass

Bat.

Tempo I, deciso

f

p

p

128

Vln.

E.Gtr.

Pno.

Bass

Bat.

128

Vln.

E.Gtr.

Pno.

Bass

Bat.

135

Vln.

E.Gtr.

Pno.

Bass

Bat.

ff

ff

ff

ff

ff

ff

The musical score consists of ten staves. The first staff (Vln.) starts with a melodic line. The second staff (E.Gtr.) begins with a sustained note at *p*, followed by eighth-note patterns. The third staff (Pno.) has sustained notes at *p* and *f*. The fourth staff (Bass) has sustained notes at *p* and *f*. The fifth staff (Bat.) has sustained notes at *p* and *f*. Measures 124-135 are grouped under "Tempo I, deciso". The Vln. staff shows sixteenth-note patterns. The E.Gtr. staff continues its eighth-note patterns. The Pno. staff shows complex sixteenth-note chords. The Bass staff shows sixteenth-note patterns. The Bat. staff shows sixteenth-note patterns. Measure 135 concludes with dynamic *ff*.

141

Vln. E.Gtr. Pno. Bass Bat.

SOLOS
Gm(add9)

SOLOS

SOLOS

SOLOS

SOLOS

SOLOS

147 E♭7/D♭

Vln. E.Gtr. Pno. Bass Bat.

X4

X4

E♭7/D♭ X4 Gm(add9) E♭7/D♭

X4

X4

153

Vln. Gm(add9) D7/F# F13

E.Gtr.

Pno. D7(#11) E♭7/D♭ Gm(add9) D7/F# F13

Bass

Bat.

This section contains five staves. The first three staves (Violin, Electric Guitar, and Piano) have measure numbers 153 above them. The piano staff also includes harmonic analysis labels: Gm(add9), D7/F#, and F13. The last two staves (Bass and Bass Drum) do not have measure numbers. The piano staff uses a brace to group the two staves.

158 B♭△ G7/B Cm9 A7/C♯

Vln.

E.Gtr.

Pno. B♭△ G7/B Cm9 A7/C♯

Bass

Bat.

This section contains five staves. The first three staves (Violin, Electric Guitar, and Piano) have measure numbers 158 above them. The piano staff also includes harmonic analysis labels: B♭△, G7/B, Cm9, and A7/C♯. The last two staves (Bass and Bass Drum) do not have measure numbers. The piano staff uses a brace to group the two staves.

162 D sus4 E $\flat\triangle$ A7(\flat 5 \flat 9) B $\flat\triangle$

Vln.

E.Gtr.

Pno.

Bass

Bat.

166 Bm11 Gm/B \flat A7(\flat 9)

Vln.

E.Gtr.

Pno.

Bass

Bat.

Vuelve a SOLOS

166 Bm11 Gm/B \flat A7(\flat 9)

Vuelve a SOLOS

166 Bm11 Gm/B \flat A7(\flat 9)

Vuelve a SOLOS

166 Bm11 Gm/B \flat A7(\flat 9)

Vuelve a SOLOS

166 Bm11 Gm/B \flat A7(\flat 9)

Vuelve a SOLOS

169 Gm(add9) E♭7/D♭ Pizz
Vln. E.Gtr. X4 mf
Pno. Gm(add9) E♭7/D♭ X4 mf
Bass X4 mf
Bat. X4 mf

175 Arco ff
Vln.
E.Gtr. ff
Pno. ff
Bass ff
Bat. ff

179

Vln. *f* > > > | 3: | 8: | X4 | ff | X3 |

E.Gtr. *f* > > > | 3: | 8: | X4 | ff | X3 |

Pno. { *f* > > > | 3: | 8: | X4 | ff | X3 |

Bass > > > | 3: | 8: | X4 | ff | X3 |

Bat. > > > | 3: | 8: | X4 | ff | X3 |

183 Pizz

Vln. *f* > | 8: | mp |

E.Gtr. > | 8: | mp |

Pno. { *f* > | 8: | mp |

Bass > > > | 8: | mp |

Bat. > > > | 8: | mp |

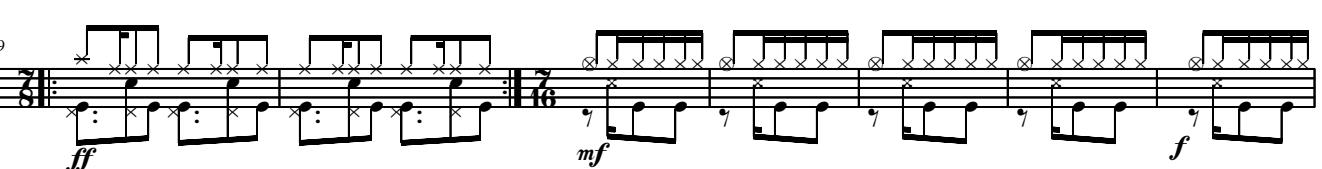
Arco

Vln. 189 

E.Gtr. 189 

Pno. 189 

Bass 189 

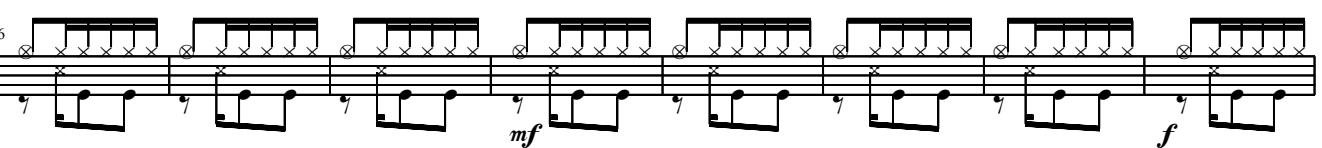
Bat. 189 

Vln. 196 

E.Gtr. 196 

Pno. 196 

Bass 196 

Bat. 196 

204

Vln.

E.Gtr.

Pno.

Bass

Bat.

211

Vln.

E.Gtr.

Pno.

Bass

Bat.

mf

D.S. al CODA

CODA

217 Vln. *f* deciso

217 E.Gtr. *f* deciso

217 Pno. *f* deciso

217 Bass *f* deciso

217 Bat. *f* deciso

This section consists of five staves. The first four staves (Violin, Electric Guitar, Piano, Bass) have dynamic markings *f* and the word "deciso". The fifth staff (Bass Drum) has a dynamic marking *f*. The music features eighth-note patterns and sixteenth-note figures. The piano part includes a dynamic *f* and a dynamic *ff*.

222 Vln. *ff*

222 E.Gtr. *ff*

222 Pno. *ff*

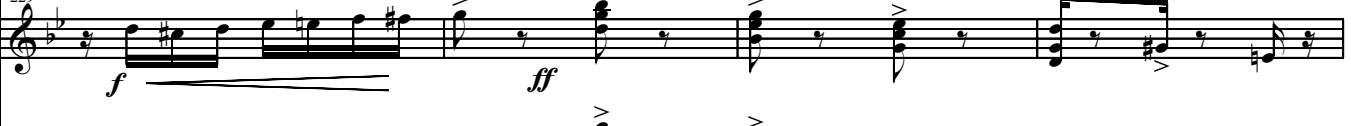
222 Bass *ff*

222 Bat. *ff*

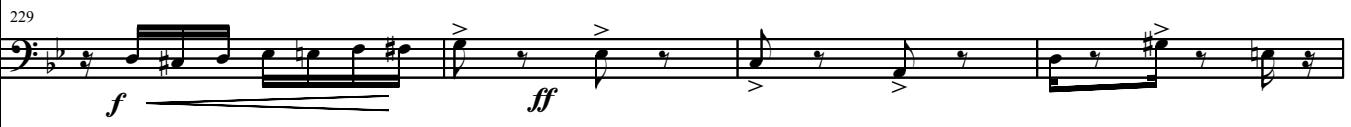
This section consists of five staves. The first four staves (Violin, Electric Guitar, Piano, Bass) have dynamic markings *ff*. The fifth staff (Bass Drum) has a dynamic marking *ff*. The music features eighth-note patterns and sixteenth-note figures. The piano part includes dynamic markings *ff* and *v*.

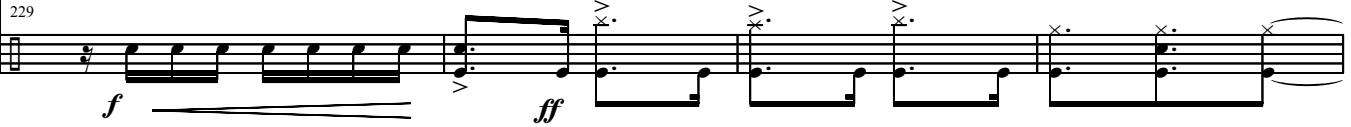
229

Vln. 

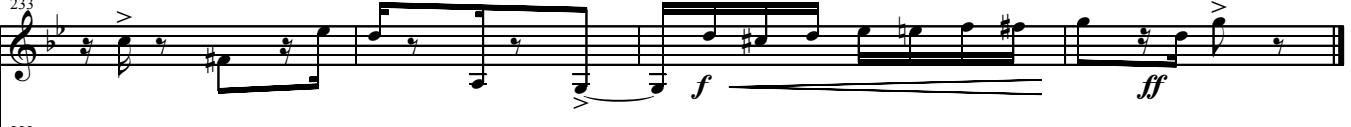
E.Gtr. 

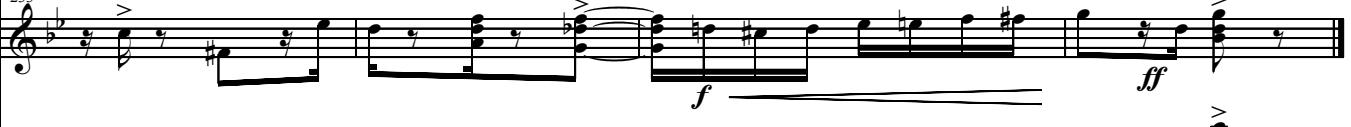
Pno. 

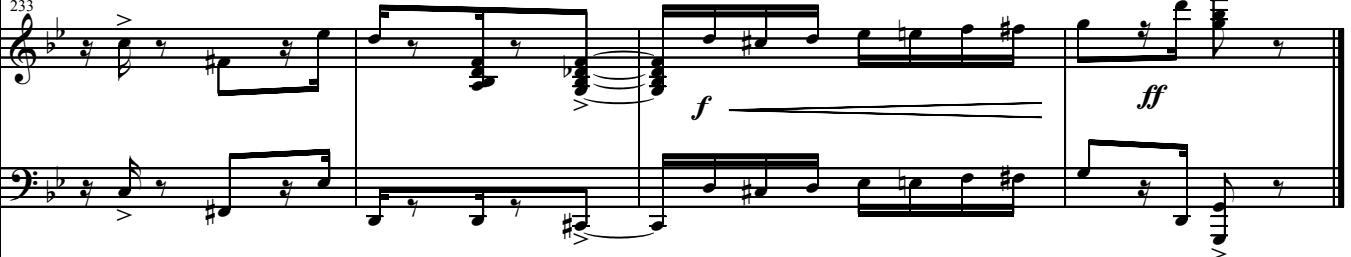
Bass 

Bat. 

233

Vln. 

E.Gtr. 

Pno. 

Bass 

Bat. 

Llueve sobre Lebu

Música: Rodrigo Ratier

$\text{♩} = 156$ Molto agitato

The musical score consists of ten staves, each representing a different instrument or section. The instruments are: Violin (top staff), Guitarra (second staff), Piano (third staff, with a brace under it), Bajo (fourth staff), Batería (fifth staff), Vi. (sixth staff), Guit. (seventh staff), Piano (eighth staff, with a brace under it), Bajo (ninth staff), and Bat. (bottom staff). The score is in common time, with a key signature of one sharp (F#). The tempo is indicated as $\text{♩} = 156$ and the dynamic is Molto agitato. The first measure shows the Violin and Guitarra playing eighth-note chords. The Piano and Bajo provide harmonic support with sustained notes. The Batería and Bat. provide rhythmic drive with eighth-note patterns. The Vi. and Guit. add melodic interest with eighth-note runs and sixteenth-note patterns. The second measure continues with similar patterns, maintaining the energetic and rhythmic intensity throughout the piece.

9

Vi. *ff* *mf*

Guit. *ff* *mf*

Piano *ff* *mf*

Bajo *ff* *mf*

Bat. *ff* *mf*

This section consists of five staves. The first three staves (Viola, Guitar, and Piano) show sixteenth-note patterns. The piano part includes dynamic markings *ff* and *mf*. The Bass staff shows eighth-note patterns. The Bass Drum staff shows sustained notes. The piano staff has a brace under it.

13

Vi. *ff* *mf*

Guit. *ff* *mf*

Piano *ff* *mf*

Bajo *ff* *mf*

Bat. *ff* *mf*

This section consists of five staves. The Viola and Guitar continue their sixteenth-note patterns. The Piano part changes to eighth-note chords. The Bass staff shows eighth-note patterns. The Bass Drum staff shows sustained notes. The piano staff has a brace under it.

17

Vi. 

Guit. 

Piano { 

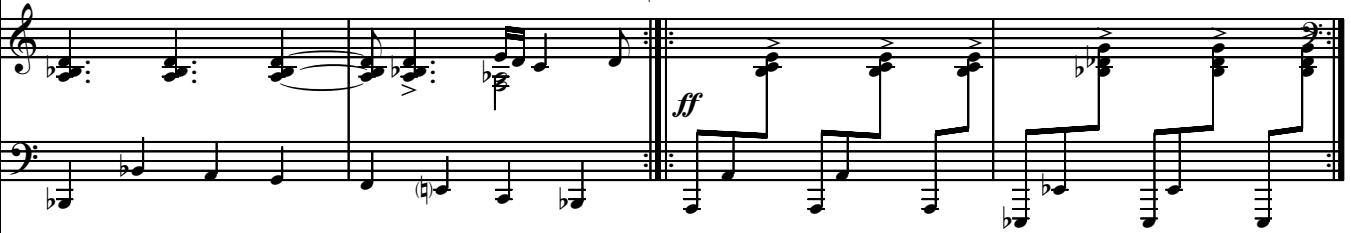
Bajo 

Bat. 17 

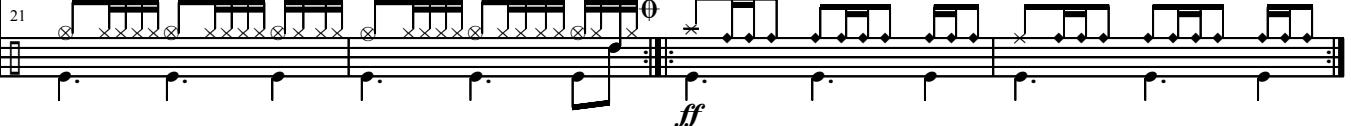
21

Vi. 

Guit. 

Piano { 

Bajo 

Bat. 21 

25

Vi. *p*

Guit. *p* *mp*

Piano { *p* *mp* *8vb* -----

Bajo *p* *mp*

Bat. 25 *p* *mp*

This section of the musical score covers measures 25 through 30. The Viola part consists of eighth-note patterns. The Guitar part features sixteenth-note runs. The Piano part includes sustained notes and eighth-note chords. The Bass part has sustained notes. The Batterie part shows bass drum and snare drum patterns. Measure 25 concludes with a dynamic change in the Piano and Bass parts. Measure 30 begins with a dynamic change in the Viola and Guitar parts.

Pizz

30

Vi. *mf* *ff*

Guit. *mf*

Piano { *mf* *8vb* -----

Bajo *mf*

Bat. 30 *mf*

This section of the musical score covers measures 30 through 35. The Viola part uses pizzicato technique. The Guitar part continues its sixteenth-note runs. The Piano part maintains sustained notes. The Bass part has sustained notes. The Batterie part shows bass drum and snare drum patterns. Measure 30 concludes with a dynamic change in the Viola and Guitar parts. Measure 35 begins with a dynamic change in the Viola and Guitar parts.

35 Arco
Vi. 
 Guit.
 Piano
 Bajo
 Bat.

d. = 100 Un poco meno (stentato)

X 4 f

35 
 f X 4 f

d. = 156 Tempo I

41 Vi. 
 ff f

Guit. 
 ff f

Piano 
 ff f

Bajo 
 ff f

Bat. 
 ff f

47

Vi. *ff* *f* *ff*

Guit.

Piano

Bajo *p*

Bat. 47 *p*

This section contains five staves. The first staff (Viola) has sixteenth-note patterns with dynamics *ff*, *f*, and *ff*. The second staff (Guitar) shows eighth-note chords. The third staff (Piano) features eighth-note chords with a bass line. The fourth staff (Bass) has eighth-note patterns. The fifth staff (Drum Set) includes various rhythmic patterns like sixteenth-note rolls and eighth-note patterns, with dynamics *p* and *p*.

51

Vi. *mp* *fff* Pizz. IMPROV.: (Free) SOLO (Batería) SOLO (Batería) *g*

Guit. *fff* IMPROV.: (Free) SOLO (Batería) SOLO (Batería) *g*

Piano IMPROV.: (Free) SOLO (Batería) SOLO (Batería) *g*

Bajo IMPROV.: (Free) SOLO (Batería) SOLO (Batería) *g*

Bat. 51 *fff* IMPROV.: (Free) SOLO (Batería) SOLO (Batería) *g*

This section contains five staves. The first staff (Viola) starts with eighth-note patterns and transitions to pizzicato with dynamic *fff*. The second staff (Guitar) has eighth-note chords. The third staff (Piano) has eighth-note chords. The fourth staff (Bass) has eighth-note patterns. The fifth staff (Drum Set) has eighth-note patterns. Measures 51-55 are labeled "IMPROV.: (Free)" followed by three "SOLO (Batería)" entries, each ending with a measure in common time (*g*). Measure 55 ends with a fermata over the drum set staff.

57 = 86 Con calma

Vi. Arco
p pp

Guit. p pp

Piano { p pp

Bajo p pp

Bat. p pp

62

Vi.

Guit.

Piano {

Bajo

Bat.

65

Vi.

Guit.

Piano {

Bajo

Bat.

65

69

Vi.

Guit.

Piano {

Bajo

Bat.

69

72 Tornando al Tempo I

Vi. Guit. Piano Bajo Bat.

72 f

f

f

Bajo f

72 Bat. f

76 $\text{♩} = 156$ Tempo I IMPROV. GUITARRA D.S. al Coda

Vi. Guit. Piano Bajo Bat.

IMPROV. GUITARRA Am(add9) Am(add9) B \flat Δ B \flat Δ B \flat 9 D.S. al Coda

? veces

IMPROV. GUITARRA A \flat 9 Am(add9) B \flat Δ B \flat Δ B \flat 9 D.S. al Coda

? veces

IMPROV. GUITARRA Am(add9) Am(add9) B \flat Δ B \flat Δ B \flat 9 D.S. al Coda

? veces

76 IMPROV. GUITARRA Am(add9) Am(add9) B \flat Δ B \flat Δ B \flat 9 D.S. al Coda

? veces

76 IMPROV. GUITARRA D.S. al Coda

? veces

CODA $\bullet = 156$

Vi. *ff*

Guit.

CODA *ff*

Piano *ff*

CODA

Bajo

Bat. *ff*

This section consists of five staves. The Violin (Vi.) and Guitar (Guit.) staves show eighth-note chords with dynamic markings *ff*. The Piano (Piano) staff shows eighth-note chords with dynamic markings *ff*. The Bass (Bajo) staff shows quarter notes. The Batteria (Bat.) staff shows eighth-note patterns with dynamic markings *ff*. The section is labeled CODA and has a tempo of $\bullet = 156$.

Vi. 1 2 *mf* *p*

Guit. 1 2 *mf* *p*

Piano 1 2 *mf* *p*

Bajo 1 2 *mf* *p*

Bat. 83 1 2 *mf* *p*

This section consists of five staves. The Violin (Vi.), Guitar (Guit.), and Bass (Bajo) staves show eighth-note chords. The Piano (Piano) and Batteria (Bat.) staves show eighth-note patterns. The section starts with a dynamic *ff* in measure 83. Measures 84 and 85 follow with similar patterns and dynamics (*mf* and *p*). The section ends with a dynamic *ff*.

